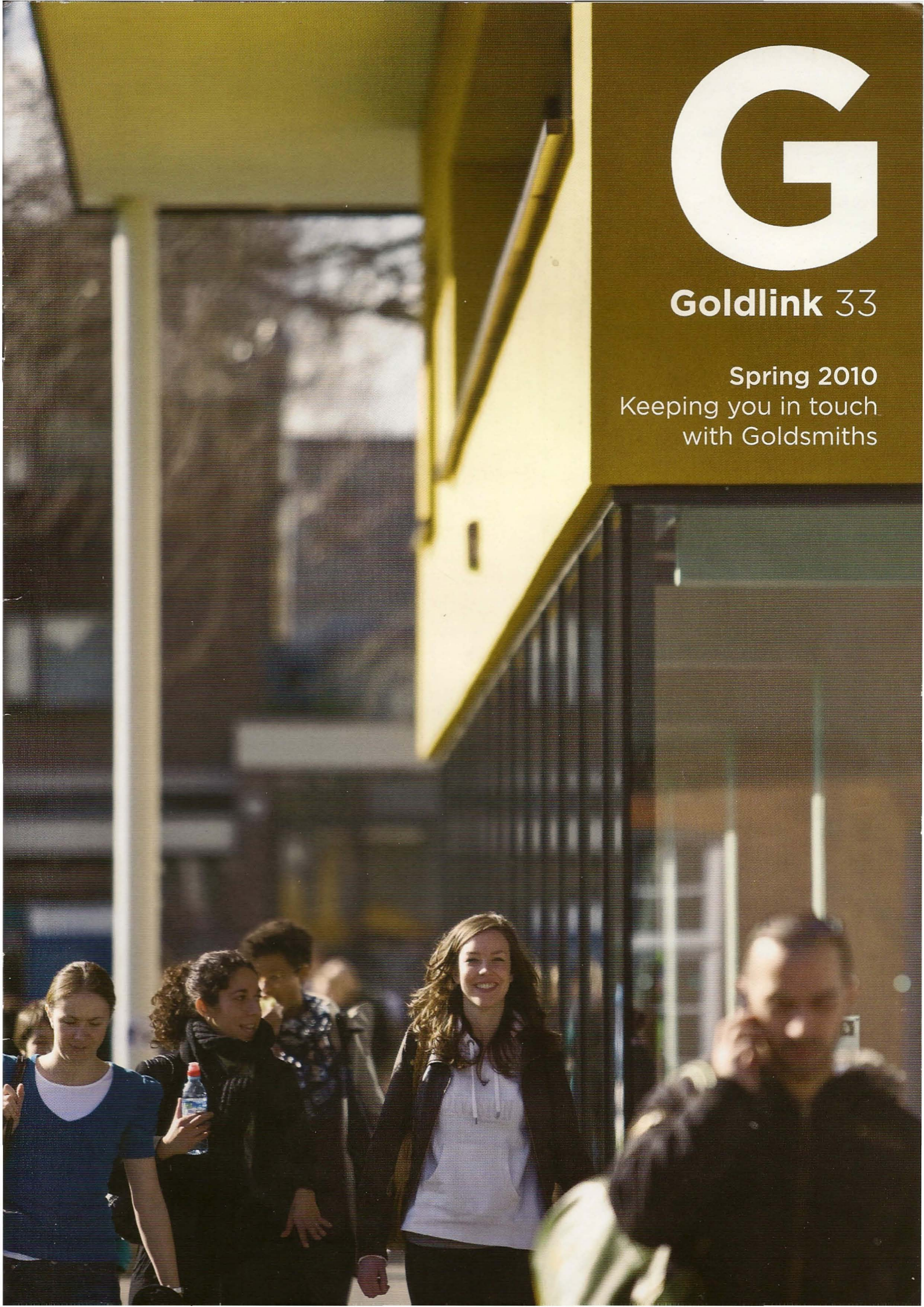

Goldlink 33

Spring 2010
Keeping you in touch
with Goldsmiths

Goldsmiths
UNIVERSITY OF LONDON

Some favourite Goldlinks...

Take a closer look at today's Goldsmiths, from rooms in halls of residence to the College Green, Great Hall and Clubpulse fitness facilities, at:
www.gold.ac.uk/virtual-tours

Learn about the College-based Pinter Centre for Performance & Creative Writing, an exciting interdisciplinary research project:
http://thepintercentre.blogspot.com

Discover Goldfish online, a project supported by our new Goldsmiths Annual Fund, which showcases the work of 39 new authors currently on the MA Creative & Life Writing Programme
www.gold.ac.uk/goldfish

Explore Nyx, the alternative journal produced by current and recent members of the Centre for Cultural Studies at Goldsmiths:
www.nyxnoctournal.com

Read a profile of the Department of Computing's Digital Studios on the BBC technology website:
http://news.bbc.co.uk/1/hi/technology/8549152.stm

The College's Centre for the Study of the Balkans, a platform for inter-departmental collaboration and interdisciplinary dialogue:
www.gold.ac.uk/csb

Goldlink 33

Keeping you in touch with Goldsmiths

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Ray Richardson image by George Brooks

Front Cover:
outside the Whitehead building

Back Cover:
inside the Richard Hoggart building

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Contributions to Goldlink are welcomed by email or post. We reserve the right to edit articles in the interests of brevity or clarity. The opinions expressed in the magazine are those of the writers concerned and not necessarily of Goldsmiths.

Goldlink is printed on paper accredited by the Forestry Stewardship Council.

We can supply information in alternative formats for people with a visual impairment or dyslexia. Please contact the Development & Alumni Office on **+44 (0)20 7078 5015** or email **alumni@gold.ac.uk**.

Dear friends

Welcome to the Spring 2010 issue of Goldlink – and an especially warm welcome to those who graduated at the winter ceremony on 5 December last year who will be receiving Goldlink for the first time.

Campaigning for the UK General Election was underway at the time of going to press. Whatever the outcome it is clear there will be tougher times ahead for the public sector with universities being no exception. Already in March it had been announced that the College's grant for 2010-11 would be cut by 3.5% in real terms. Goldsmiths was hit harder than most universities partly because government funding now favours science and technology subjects and partly because of the ending of a separate grant for the maintenance of older buildings.

The College is responding by seeking efficiencies wherever we can while protecting overall quality. Despite the circumstances, we all want the College to continue to improve its student experience and in doing this the support of those who know us best is very important. I am pleased there are good examples of just that sort of support in this issue of Goldlink, including the staff who responded generously to an appeal for scholarships in honour of the Warden's retirement and the alumni who responded magnificently to our first-ever telephone fundraising campaign.

Finally, I am delighted to introduce you to our new Alumni Relations Officer, Genevieve Kantoch, who joins Goldsmiths from Warwick University. Genevieve is keen to hear from as many former students as possible so please don't hesitate to get in touch with her. You'll find her contact details are on page 11.

Best wishes

David Mungall
Director, Development & Alumni

INSIDE: Goldlink 33

Spring 2010

4 Revealing all the good causes that will benefit from the support you gave to the inaugural Goldsmiths Annual Fund

6 Introducing Pat Loughrey, the new Warden of the College, and a colourful roll-call of his illustrious predecessors

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Alumni services and benefits

Update your details at www.gold.ac.uk/alumni so we can keep you informed of forthcoming news and events.

Goldlink – your free biannual alumni magazine.

Alumni reunions and events – organised throughout the year and across the country by the Development & Alumni Office. Arrange your own reunion with our help and advice.

Regular email updates – keeping you in touch with Goldsmiths and fellow alumni. You can also request to receive your copy of Goldlink by email if you would prefer.

Library access – alumni are welcome to use the library at Goldsmiths for free, and reference use of its books and periodicals.

Discount on postgraduate tuition fees – for all those who have successfully completed an undergraduate degree, DipHE or postgraduate taught programme at Goldsmiths, and who now wish to progress to a different postgraduate degree.

Discounted gym membership – with our state-of-the-art fitness machines and exercise stations at the purpose-built Clubpulse.

Careers advice – available for up to two years after graduating from Goldsmiths.

Confirmation of Awards and Transcripts – if you require a transcript or official confirmation of your qualifications.

Discounted membership: Chatham House – home of the Royal Institute of International Affairs.

Goldsmiths memorabilia – from the Students' Union Shop, including scarves, teddy bears, mugs, t-shirts and sweatshirts.

SEE WHAT YOU'VE DONE

Thanks to the remarkable generosity of our alumni, the first Goldsmiths Annual Fund is making a real difference to today's College and its students. And now we're planning for 2011

Say Chomp! Members of the student drama group that were Annual Fund beneficiaries for 2009/10

March 2010 saw the culmination of the first full year of the new Goldsmiths Annual Fund. "This is a new development at the College but a familiar concept at other universities," explains David Mungall, Director of Development at Goldsmiths. "It pools the donations we receive from alumni, staff and others, and allocates the funds to worthwhile projects and areas of need around the College."

Decisions about which areas should receive funds are made by a panel, chaired by the Warden, which includes: the President of the Students Union Jesse Fajemisin, former students Mervyn Ainsorth (TCert Education 1971), Althea Efunshile (PGCE 1980), and Sociology Professor and alumnus Les Back (Social Anthropology, BSc 1984 and PhD 1991), and the Pro-Warden (Students and Learning Development) Dr Philip Broadhead. Adopting this approach means that donations can be pooled so that they make a real impact, and they can be allocated in a transparent way. And because the Fund was advertised around the campus and open for all staff and students to apply, it encourages bright ideas from across the College.

FLYING START

Thanks to the generosity of alumni, friends and members of staff, a total of £36,311.47 was available to the Annual Fund panel to disburse to students in hardship, the library and over 20 exciting new projects.

Senior Development Manager Annette Bullen received over 100 excellent applications for support by the time the deadline arrived. Funding them all would have required over three times the money available, so the panel had a challenging job. The largest awards were made to support students, with £5,000 made available to fund postgraduate bursaries, and a further £5,000 for students experiencing severe financial hardship. The Library was a major beneficiary, the Students' Union was well supported, and the panel was also able to fund a wide range of smaller grants to support student initiatives and enhance the undergraduate experience at the College.

One of the recipients is the Goldsmiths Musical Theatre Society, which will be taking a piece of theatre entitled Nevernight to this year's Edinburgh Festival. Co-producer and English student Peter Hose, says: "The opportunity that this will give our students will be immense. It could not have been achieved without support from our alumni. It really means a lot. I'm going to give my support when I leave, to make sure future students also benefit." If you are going to the Festival you can see Nevernight at the Greenside Parish Church Hall from 16-21 and 23-28 August. You'll find the full list of projects opposite, and we'll be updating you on their progress online and in the magazine.

RETURN TO ZERO

Over time we hope that the Annual Fund will make a significant impact at Goldsmiths. The funds raised each year are used in their entirety to meet immediate needs and so the challenge begins again, namely fundraising for the 2011 disbursement. "Every gift really does contribute to the success of the Annual Fund," says Annette. "Donors during the phone campaign, and also those who have decided to give at other times, really do make a difference."

We particularly appreciate regular gifts such as direct debits because they help us to plan how much the panel might be able to disburse next year. If you can help in any way, please visit www.gold.ac.uk/giving-to-goldsmiths/areas-to-support/annual-fund

FUNDED PROJECTS 2010

Five new Postgraduate Bursaries

A new Student Hardship Fund

New display cases for the Library's special collections, and improvements to the Art Journal Reading Room

A new concert series glockenspiel for the Department of Music

Funding for the Students' Union Safety Nightbus

'Illuminate Young Researchers' a Department of Educational Studies project supporting critical thinking in local young people

A new crash mat and springboard for 'Goldsmiths Felions' cheerleading team

A research project in the Department of Computing investigating how robots could interact using song

New photography flashlights

'Chomp!' a student drama project working with Action for Refugees promoting healthy eating among children in Lewisham

'Essential Cinema' a collaborative project led by the Department of Visual Cultures

Six digital cameras to enhance teaching materials across the College

Four Department of Art student projects – 'Manufacturing Today', 'Q-Art London', 'Project NY' and '(New) X Atlantic'

'You Are The Story' a student drama project in conjunction with the homelessness charity Crisis

A series of 'taster' workshops showcasing Community Music students

A new 'Made In Goldsmiths' publication curating the student work exhibited in the Students' Union gallery

Online 'Entrepreneur's Tool Kit' materials and training for students

'The Woodmill' – setting up a studio and gallery in Bermondsey founded by students and alumni, and since featured on BBC TV

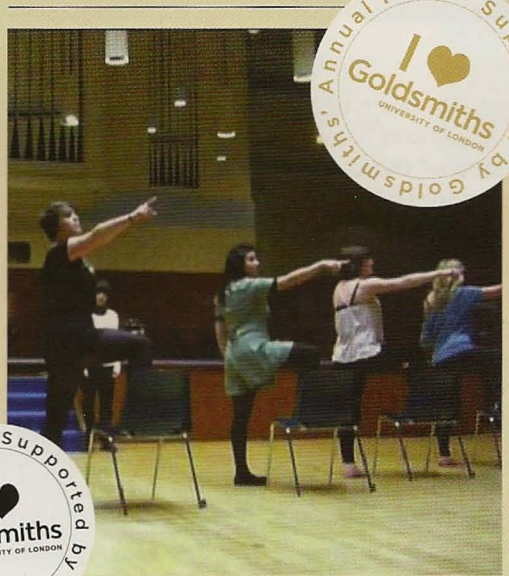
'Money Doctors' scheme to promote financial awareness among students

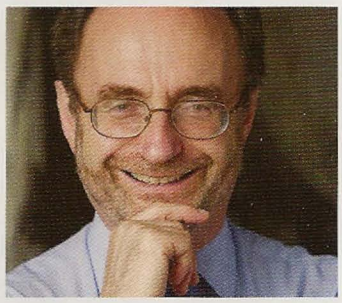
'Goldfish Online' – an anthology of student creative writing

Interdisciplinary Computer Modelling Forum

Two Drama Society productions and one Musical Theatre Society production at the Edinburgh Festival

Exhibition of student work from the Institute for Creative & Cultural Entrepreneurship





Geoff's Parting Gift

With staff support, the outgoing Warden chose to set up a new Scholarship for Goldsmiths graduates.

Professor Geoffrey Crossick retired from Goldsmiths in April 2010 after five very successful years as Warden. Having made a huge contribution to the institution, he leaves us in a much stronger position in teaching, research and many other ways. He takes up his new role as Vice-Chancellor of the University of London in September.

To mark Professor Crossick's time as Warden, it was decided that instead of a gift, a collection would be made for studentships to assist Goldsmiths graduates undertaking a taught postgraduate programme at the College. Over £3,000 was given by members of staff which, with Gift Aid and the 50% matched funding available under the current government scheme, means that the fund will be worth over £5,000 – enough to provide meaningful support to several students.

The scholarship is being advertised at the time of going to press and will be awarded based on academic merit. Professor Crossick comments: "I was taken aback at the amount that was raised, and I am enormously grateful to everyone for their generosity."

A NEW ERA BEGINS

A history man who learned his trade at the BBC, Pat Loughrey takes over as Warden of Goldsmiths with excellent credentials and a firm belief that exciting times lie ahead for the College

He follows in a long and illustrious line of incumbents, dating back over 100 years, and says he is "delighted to have this opportunity to lead one of the UK's most distinguished and dynamic colleges." A very warm welcome to Pat Loughrey, the 12th Warden of Goldsmiths, University of London.

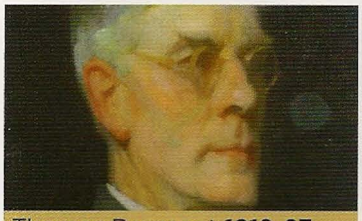
Pat, who takes over from Geoffrey Crossick, has spent the past nine years as Director of BBC Nations & Regions, leading a staff of 6,500 in more than 50 centres across the UK. Having begun his career as a language teacher and freelance broadcaster, he became Controller of BBC Northern Ireland in 1995. Pat was educated at the University of Ulster (BA Contemporary History) and Queen's University, Belfast (MA History). He is also a Visiting Professor at the School of Media, Film & Journalism at the University of Ulster. Christopher Jonas, Chair of Council at Goldsmiths, says: "Goldsmiths is a strong institution with a sound academic and economic base. We need a leader who can release the intellectual energy of the College while also focusing on the challenges we face. Pat shares our enthusiasm and presents us with a rare opportunity to recruit a new Warden with a strong track record of leadership and innovation just when the College needs it most."

The last word goes to Pat: "I have long admired the College's tradition of research-led scholarship and innovation, and I firmly believe that Goldsmiths has huge potential for the future. I look forward to working closely with staff, students, alumni and the College Council to realise that potential."

Goldsmiths Wardens: the first XI

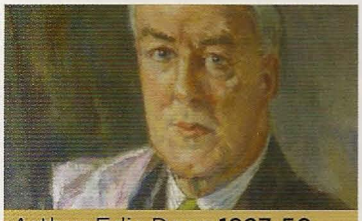
William Loring **1905-15**

A former Cambridge Classics don and archaeologist, famed for his authoritarian leadership. He was a soldier who served with distinction in the Boer War and died at Gallipoli – along with over 100 former members of the College who lost their lives during the First World War. His bronze bust stands in the entrance of Loring Hall Management Centre.



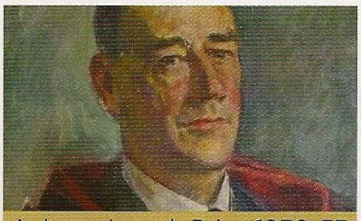
Thomas Raymont **1919-27**

He became the first Men's Vice Principal at Goldsmiths from 1905-15 then served as Acting Warden after Loring's death to 1919. AE Firth's centenary history of the College describes him as 'by all accounts a quiet and gentle man, more interested in his teaching than in the administrative problems which successive Wardens had to confront'.



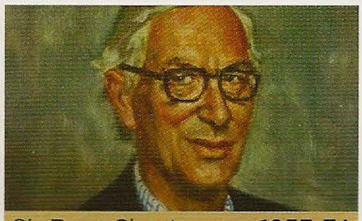
Arthur Edis Dean **1927-50**

An able and energetic man who drove the reconstruction of the College after its buildings suffered devastating damage from Luftwaffe bombing in December 1940. Four years later he was awarded a CBE. His portrait was painted by Clive Gardiner, Head of the School of Art and perhaps best known for his posters for London Transport.



Aubrey Joseph Price **1950-53**

Formerly a headmaster at schools in York and Somerset, his time at Goldsmiths was too brief to make a real impression. After seven terms at Goldsmiths he moved to an Anglican Training College in Chester and took Holy Orders.



Sir Ross Chesterman **1953-74**

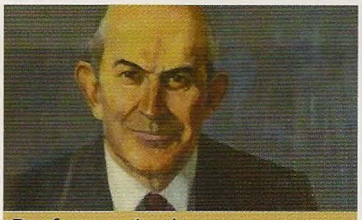
Presided over the Goldsmiths Jubilee celebrations in the summer of 1955 and later wrote: 'One of the acid tests of a college is surely the degree of affection and loyalty it is able to inspire in its students. By this test, Goldsmiths does not fail.' Under his guidance, the College's first Registrar was appointed in 1958 (George Cecil Wood).

Dr Francis Michael Glenn Willson **1974-75**

Within a year of his appointment at Goldsmiths, he'd left to head up the University of London. He was replaced temporarily by Cyril Wallington Green, a long-serving Lecturer in History.

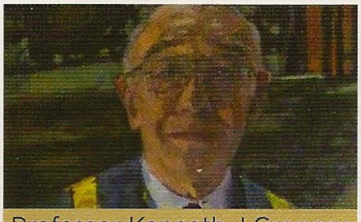
Dr Richard Hoggart **1976-84**

His tenure saw the amalgamation of Goldsmiths with two former Colleges of Education in Deptford and Camberwell, in 1977. He was also Vice-Chairman of the Arts Council of Great Britain, a former Deputy Director of UNESCO and author of the respected book *The Uses of Literacy*. His portrait was painted by Peter Cresswell, Dean of the School of Art & Design.



Professor Andrew Rutherford **1984-92**

A distinguished Byron scholar and editor of Kipling who was Warden when Goldsmiths was admitted as a College of the University of London on 1 August 1988, in effect becoming the University College of south-east London. That same year, the School of Art, after many years of travelling from one site to another, was reunited with the rest of the College on the main site.



Professor Kenneth J Gregory **1992-98**

A Professor of Geography with a special interest in rivers, he was involved in higher education for his entire professional life – an achievement that contributed to his CBE in 2007. He has also received medals from the Royal Geographical Society and Honorary Degrees from the Universities of Southampton and Greenwich.

Professor Ben Pimlott **1998-2004**

One of the best-known historians, biographers and political commentators of his generation, he was a passionate and selfless advocate for Goldsmiths, committed to securing its place as the leading national university for the creative arts. Following his premature death, the new flagship seven-storey building with its giant steel scribble was named in his honour.

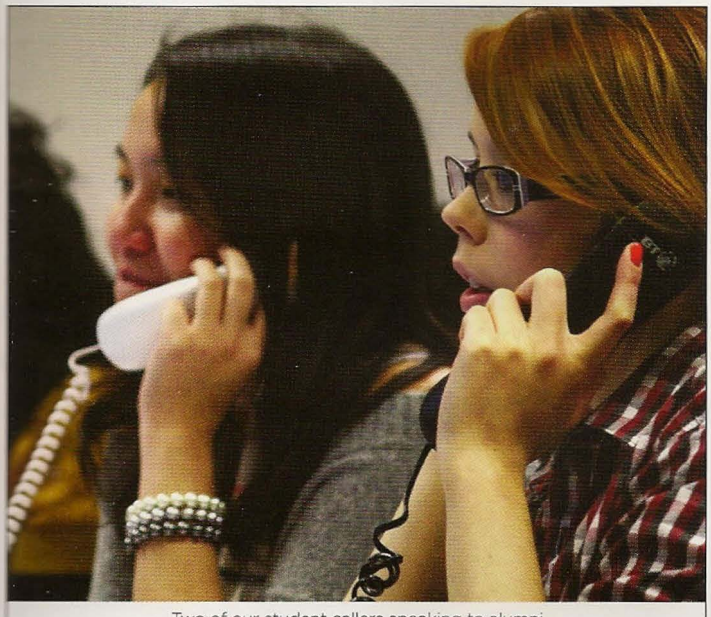
Professor Geoff Crossick **2005-10**

Arrived after Professor Kay Stables had spent a year as Acting Warden. Under his leadership the College was placed firmly within the top 35 of research-intensive universities in 2008, and the following year planning permission was granted for a new £20M building to house the Department of Media & Communications and ICCE. Plans are currently being made for the photographer Nadav Kander to produce an official portrait of Geoff Crossick.

All of the portraits hang in the Committee Room of Deptford Town Hall Building, with the exception of the Ben Pimlott portrait that was hung in the foyer of the Building of the same name.

GOOD TO TALK

Our recent phone campaign made a real connection between Goldsmiths students past and present



Two of our student callers speaking to alumni

In October 2009 we held our first-ever telephone campaign in which current students rang their Goldsmiths predecessors. Around 30 students took part, speaking to 1,500 alumni who reminisced about their time here, discussed how the College has changed and discovered what is going on at Goldsmiths today. Alumni were also invited to make a donation in support of the College and most especially to the Annual Fund. Senior Development Manager Annette Bullen, who organised the campaign, reveals, "Having spoken to some of the callers during and after the campaign, many of them had had really lovely conversations with alumni. They also said that this had made them see their time here in a different light and that they felt a stronger connection to Goldsmiths than before."

Writing on his blog, former Warden Geoff Crossick remarked: "When I visited the phone room, I found the students were working the phones hard, having engaged and energetic conversations with alumni who seemed very pleased to speak about Goldsmiths. And about one-in-three made donations, mostly direct debits, which I learned was a good performance. It was really exciting being there and soaking up the atmosphere of enthusiasm and commitment in the room."

The warmth of reception our students received was both inspiring and encouraging, with many former students interested in donating their knowledge and time as well as their hard-earned cash. Please be assured we do take note of these interests and we hope to channel this enthusiasm for Goldsmiths in the not too distant future.

BUT WAS IT GOLDSMITHS?

What did you think about BBC4's recent documentary *Goldsmiths: But Is It Art?*

Screened in April, the BBC4 two-parter described Goldsmiths as a 'crucible of contemporary talent' in its depiction of the MA Fine Art class of 2009 leading up to their final show. It sought to explore 'the culture of contemporary art through the ambitions, influences and attitudes of the next generation of artists.'

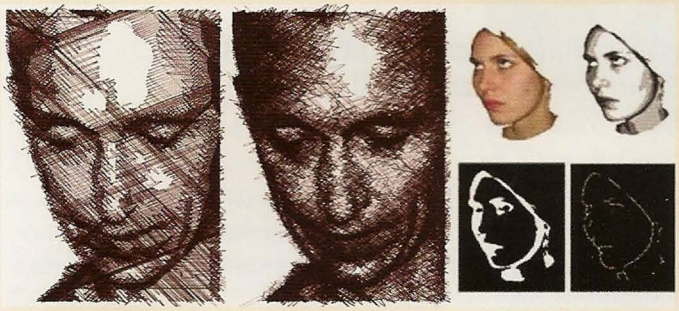
"It's not easy for people who are the subject of a TV documentary," admits Emma Tutty, co-producer. "It's quite exposing for them, and as a producer you want them to be happy with the outcome. Everyone at Goldsmiths was brilliant, so welcoming."

Emma continues: "The BBC had wanted to do something on art schools, and we always knew that Goldsmiths was the place to do it. Among other things, its multi-disciplinary approach attracted us."

What did you think of the documentary?
Air your views at **alumni@gold.ac.uk**

New job? New address? Let us know your news, we'd love to hear from you.
Either update your details at **www.gold.ac.uk/alumni/update/** or email **alumni@gold.ac.uk**

Research News



New Scientist has featured the Aikon Robot created by Frederic Fol Leymarie and Patrick Tresset, computer scientists at Goldsmiths. Sketching portraits using a camera that detects human faces, the robot recreates an artist's thought process, identifying the face's orientation and looking for shaded regions. One of the team's goals is to have Aikon develop its own critical sense and decide whether to keep or erase its own pen strokes.

The Department of Politics at Goldsmiths devised the content for *The Daily Telegraph* Vote Match, an online guide which helped people to determine their preferences in the UK's recent General Election. Matching views with policies, the tool helped to raise awareness about the differences between political parties standing in an election and encourage people to vote.

Winkball, a video-sharing website co-founded by James Ohene-Djan, a lecturer in Computing, created a unique record of the Election by getting prospective candidates represented on video online. Research showed that one in three people felt that seeing your prospective MP online on video was now as effective as getting a leaflet through the door.

Goldsmiths has brought together experts on musical plagiarism to demonstrate the difficulty that songwriters face when seeking originality. In *Striking Your Own Chord*, held at London's Science Museum, it was revealed that the number of legal cases has increased in recent years. The Music, Mind & Brain Group at the College has developed a computer-based model to compare the similarity between two songs. But as one speaker at the event eloquently put it: "There are more melodic possibilities within four bars of music than there are stars in the universe, so we shouldn't have any trouble being original."

The *Times Higher Education* recently ran an article entitled *Journey of the Sole: My Eureka Moment*, by Caroline Knowles, Professor of Sociology and Director of the Centre for Urban & Community Research. Tracing the route to market of the common plastic flip-flop, she writes: 'When the world's population rises, so do flip-flop sales. I'd found a demographically sensitive object worn by millions of people who lack alternative footwear'.

Sneak Preview Of New Building

Construction work continues apace on the New Academic Building, which will house the Department of Media & Communications and the new Institute of Creative & Cultural Entrepreneurship. Clearly visible from the College Green, the impressive façade has created a new focal point for the campus, and the top floor commands spectacular views across the London skyline.

The new facilities will locate the Department in one central building and provide spaces designed especially for student and academic needs. As well as a large 250-seat lecture theatre there will be a TV studio, screening room and multiple photography studios.

We will be holding a special 'sneak preview' event exclusively for alumni on Saturday 23 October 2010.

On this date, you will have an opportunity to visit the venue ahead of the official opening in 2011. If you'd like to register your interest in attending, please contact Genevieve Kantoch on g.kantoch@gold.ac.uk. And for more information on the project or to view the time lapse video and live webcam, go to www.gold.ac.uk/newacademicbuilding.

Come to our Degree Shows 2010

There is a lively programme of exhibitions, shows and performances being planned for the summer months to showcase the work of graduating students from a range of disciplines. Why not come along to one of the shows to see what thoughtful, witty and striking art, design, performances, film and imagery the class of 2010 has in store.

Undergraduate Music performances
When: 24 May – 3 June
Where: various locations

Postgraduate Music performances
When: 15 – 29 June
Where: Goldsmiths

Undergraduate Design Show
When: 4 – 7 June
Where: Boiler House, The Old Truman Brewery, 91 Brick Lane, London E1 6QL

Undergraduate Art Show
When: 17 – 21 June
Where: Goldsmiths

Postgraduate Art Show
When: 8 – 12 July
Where: Goldsmiths

We would also like to invite all alumni to join us for the opening night of the Undergraduate Art show on 17 June. There will be an exclusive drinks reception for alumni, please contact Genevieve Kantoch on g.kantoch@gold.ac.uk if you would like to attend or for more information.

For more details of the shows including the exact locations and viewing times please visit www.gold.ac.uk/degree-shows. At the time of going to press, dates for further degree shows were still to be confirmed so keep a look-out as more details will be published online.

A TOUCH OF CLASS

It's over 20 years since Eve Gregory joined Goldsmiths. Staff and students come and go, says the Professor of Language & Culture in Education, but the College's special 'aura' is still the same

When I joined the College in January 1987 I was totally overawed. Goldsmiths was education, and education in Britain was, by and large, Goldsmiths. It wasn't called the Department of Educational Studies then – it was the Faculty of Education. I was in the department for primary education at Laurie Grove, and the accommodation was beautiful. We had a full suite of rooms on the ground floor geared towards the Goldsmiths philosophy of child-centred education. It was all about students studying education through actually 'doing' it.

I taught alongside some very famous people, and I was terrified of them! I used to record all my practical lectures on tape first to hear what they sounded like. There was Vic Kelly, Dean of Education for quite a long time, and Geva Blenkin, a Visiting Fellow, who together wrote the groundbreaking book of educational theory and practice, *The Primary Curriculum*, which was about building upon what children already knew. There were others who'd written a lot. So I was quite overawed by all of this.

Goldsmiths was totally unlike anywhere else I'd ever taught because of its established nature and rituals. This was the late 1980s, before the National Curriculum. We didn't teach students according to a curriculum – we had what we called 'the bible'. This was a provision that students had to provide, so to speak, for young children, whether that was stories, poetry or maths. It all came from the students themselves, so 'the bible' was constantly amended and growing.

At the top of the building was what came to be known as the Plowden Floor. This was where the work that led up to the Plowden Report of 1967 took place [this was the unofficial name for the report, chaired by Lady Plowden, into primary education in England]. From here came the whole idea of child-centred education. It was one huge floor with no separate offices or studies, and it had a very special aura about it.

The nature of our student intake has changed enormously. I taught the old BA in Educational Studies, and like the PGCE it was mostly women from middle-class, even upper-class backgrounds. Today we have a high intake from the local population and minority ethnic students, many of whom choose to come and study the new BA in Education, Culture & Society. I was Head of Department from 2003-06 when we fought intensely to introduce this forward-looking degree, which is designed for changing times and people who will be making the decisions in years to come.

Today we focus upon the area of language and culture, including arts, gender issues and bilingualism. We're quite small now in comparison with educational studies departments at other universities, so this is where we specialise. Looking at our large number of PhD students, we are at the forefront nationally and internationally in these areas.

One of my research interests is bilingualism, early literacy and family involvement. I'm currently directing a project, funded by the Economic and Social Research Council, to study children's development in 12 London families from four faiths: West African Pentecostalist, Tamil Hindu, Bangladeshi Muslim and Polish Catholic. And I'd be delighted for any alumni to get in touch about their own experiences of a bilingual environment.

It's amazing how often I bump into Goldsmiths people abroad in all sorts of places. Recently I was in Rio, at one of the British Schools scattered around Latin America. I was giving a talk at a conference there and about six people came up and said, "Do you remember me?" It was wonderful, and showed there are Goldsmiths alumni right across the world.

For more on the Department, please visit:
www.gold.ac.uk/educational-studies

Gold Stars

The Department of Educational Studies remains one of the largest in Goldsmiths with over 40 academic staff, and today it offers a wide range of degrees from undergraduate through to doctoral level – all underpinned by a vibrant research culture. Alongside 13 Teacher Training (PGCE) programmes at Primary and Secondary level is the BA (Hons) in Education, Culture & Society. A response to the changing nature of education, this degree features the cultural and creative processes upon which the College's reputation is founded, and it can be followed by a one-year PGCE. Goldsmiths also offers MAs in Artist Teachers & Contemporary Practices, and Education: Culture, Language & Identity. The Department is committed to conceptually and intellectually rigorous research in three main areas: bilingualism and biculturalism in education; equity and social justice in education; and the arts and education.

Our charitable status means that there are benefits in leaving us a legacy. If you would like more information on this most personal of gifts contact **a.bullen@gold.ac.uk** or go to **www.gold.ac.uk/giving-togoldsmiths/leaving-a-legacy** You will be under no obligation and enquiries are in the strictest confidence.

THANK YOU!

Massive thanks to everyone who responded so generously to our request to support the Library – we have raised over £6,000. It means that we can purchase vital core texts for six new courses – and it will make a real difference to our students' experience. It is greatly appreciated by everyone at the College.

People

GENEVIEVE KANTOCH

Introducing our new Alumni Relations Officer, Genevieve Kantoch, who joined the Development and Alumni Office in April. After gaining her degree in Art History, Genevieve worked at The Photographers' Gallery and the Royal Shakespeare Company before moving to the University of Warwick. Genevieve will have responsibility for managing the alumni relations programme including events and reunions, alumni communications and building graduate networks in the UK and overseas. "I am thrilled to be joining the team at Goldsmiths and the opportunity to work with such a vibrant and diverse community of alumni. I'm looking forward to meeting as many former students as possible over the next few months and hope you will be able to join us at one of the forthcoming events. I'm also keen to hear any ideas or feedback you have so please drop me a line at **g.kantoch@gold.ac.uk** or call **020 7919 7069**."

KAY STABLES

Professor Kay Stables from the Department of Design has received an award for Outstanding Contribution to Design & Technology Education at the 2010 Design & Technology Association Excellence Awards. The awards are held each year to recognise teachers, trainers and support staff, and the winners were presented with their awards by internationally renowned designer Sir John Sorrell CBE.

BELL SCHOLARSHIP WINNERS

ICCE students Sarah Ruff, Benjamin Byford and Maria Andrea Izquierdo have each received Bell Scholarships to help them with their MAs in Creative & Cultural Entrepreneurship. The awards were provided by the London Chamber of Commerce Commercial Education Trust, on the basis of the academic excellence and entrepreneurial potential.

JENNIFER FEARNLEY

Jennifer, who took an MA Screen Documentary in 2008-09, has won no fewer than three prizes at Exposures, the UK's largest festival of student moving image work, which took place in Manchester in November 2009. Her graduation film *Stuck on the Edge* won the Programmers Choice Award, the Audience Award and was joint winner of the Grand Jury Award.

DEJAN DJOKIC

Dr Djokic from the Department of History at Goldsmiths was one of an unprecedented concentration of leading intellectuals exploring post-Yugoslav cultural spaces at an international conference held at the Harriman Institute, Columbia University in March 2010. Alongside opening questions of difference and commonality, Dr Djokic gave a talk entitled *Was the Disintegration of Yugoslavia Inevitable? An Historian's View.*

RTS AWARD WINNERS

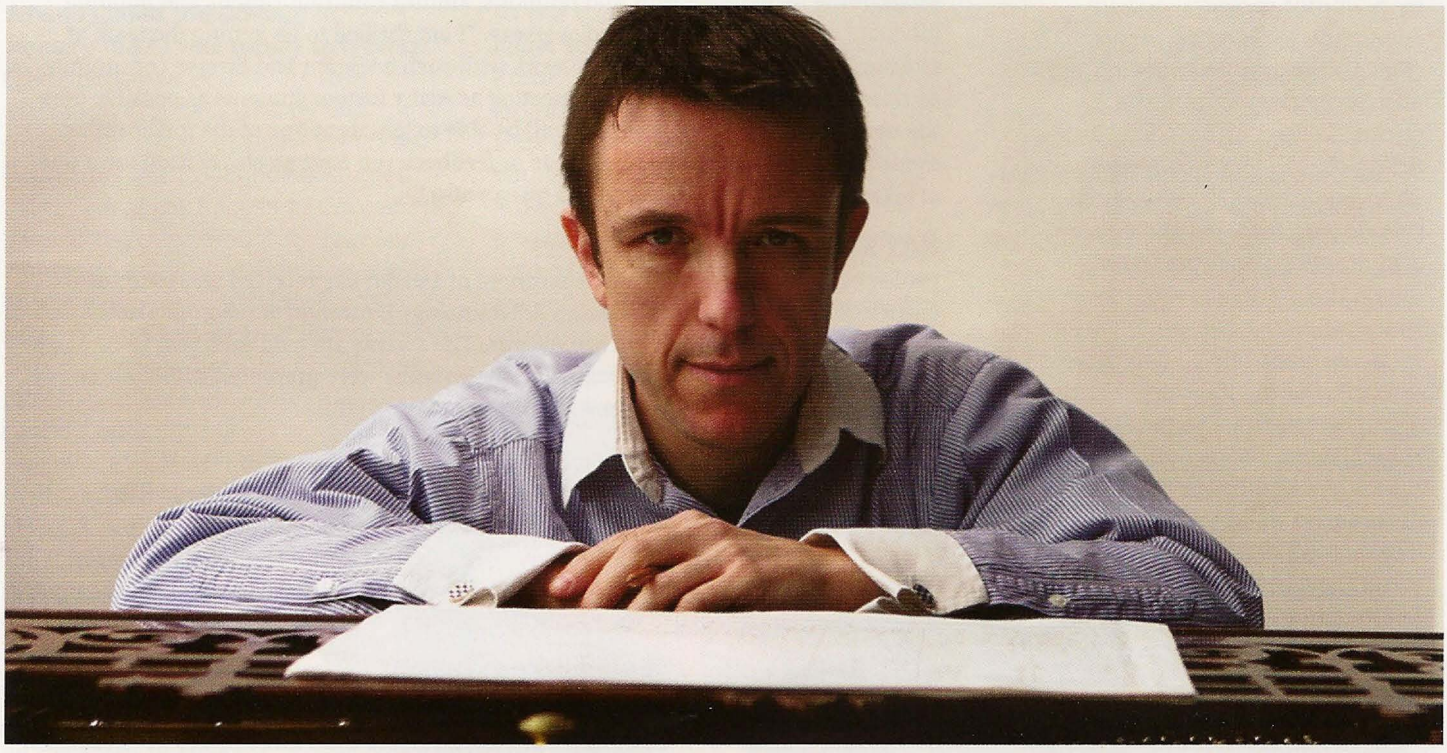
A group of Goldsmiths students have won a Royal Television Society Student Award in the Factual Category for the London region, for their film *Thirty-Two*, a documentary on the aftermath of the 2007 massacre at Virginia Tech. The awards recognise the best audiovisual work created by full or part-time students as part of their course. The students are Janet Weinstein, Ottilie Dunk, Usman Hussain and Marie-Charlotte Tatepo-Ngonde.

FAWZIA AFIFI

This year's winner of the Corinne Burton Memorial Trust Award is Art Psychotherapy student Fawzia Afifi, pictured with Sir Michael Burton. The Award was set up to further the work of art therapy in memory of Corinne Burton, a talented artist who died of cancer in 1992. Fawzia supported her grandfather in the Lebanon when he was diagnosed with the disease and now hopes to build her career in London as an art therapist for people with cancer.

SYMPHONY FOR SE14

War Horse composer and music alumnus Adrian Sutton recalls his sonic youth in New Cross, starting with a slightly awkward interview that belied the stupendous success which was to follow



Adrian Sutton cringes as he recalls his first-ever experience of Goldsmiths. "I came for an interview in 1985. I'd only been back living in the UK for a few months, having spent most of my early years living in South Africa.

"I remember my interview going quite well until the point I was asked to sight-read a piece of Brahms on the piano. I gallantly struggled through it. Just about made it, I thought. Relieved, I turned to the two professors interviewing me expectantly. There was a slight pause... then they politely asked me if there was anything I would change if I played it again. I looked back at the printed page – both hands were in the bass clef. My right hand had been playing completely the wrong notes!"

After that, there was only one direction to take: upwards. Fortunately, though, Adrian was also one of the most gifted musicians of his generation. He graduated in Music from the College to embark upon a hugely successful writing career that now spans more than 20 years.

> *"To hear my music being performed in college, for the very first time, was thrilling"*

For a while he collaborated as a sound designer with arch satirist Chris Morris on the award-winning *Blue Jam* radio series and subsequent Jam TV series. Today he's arguably most famous for scoring the critically acclaimed play *War Horse*, for which he received an Olivier nomination. Based on a best-selling children's book, the drama concerns a young man's quest to be reunited with his horse, which is sold into service during the First World War. The score is an orchestral epic, fusing 20th-century English and continental styles and folk music.

Goldsmiths was where it all began, and apart from a brief stint in Brighton, south-east London is where Adrian has always lived since graduating. But he admits that the area was a mighty stranger at first. "I didn't know New Cross at all. In fact I barely knew London. I'd never been conscious of any feelings of loneliness in my life until the moment my parents dropped me at Rachel Macmillan Hall on Creek Road and my student life began.

"Luckily, though, within a few hours I was making new friends and any feelings of isolation evaporated. In my second and third years I was in Warmington Tower, and I loved the sort of socially gravitational effect this building had, being right next to the College. It was great to have breakfast and leave my room for a lecture five minutes before it started!"

The apotheosis of his course, the point of exhilaration, came in his second year when the opportunity arose for a few students to have their work tried out by the orchestra. "I'd written a concerto for one of my peers, Michael

Thorne, a wonderful tenor horn player and a dear friend to this day. The concerto's first movement was rehearsed with Mike and the orchestra for an hour or so, and it was the first time I'd heard my music with those sorts of forces. Very thrilling.

"Around this time I was also spending many hours in the Electronic Music Studio, learning to programme the Fairlight CMI – a very powerful and legendary machine [a digital sampling synthesizer] and one of the main reasons I'd chosen to come to Goldsmiths."

Photographs by Simon Annand.

For Sutton, two tutors in particular stood out: David Burnand, the head of the studio, who became a good friend and mentor, and legendary Professor of Music, Stanley Glasser. "You couldn't help but marvel at his relentless, infectious enthusiasm. He lives down the road and I still see him every now and then.

"Rachel Cowgill, one of my fellow music students, became a Doctor of Music at Leeds University and invited me a couple of times to speak to undergraduates there. And needless to say, the wonders of Facebook have led to me re-establishing contact with plenty of ex-colleagues."

Not that he has much spare time to catch up. *War Horse*, which transfers to Broadway in 2011, has become the most successful show ever mounted by the National Theatre, and Adrian has adapted a Suite from the show's music to be performed by the Royal Philharmonic Orchestra this summer. He's also worked with electronic and house musicians in a production of *The Revenger's Tragedy*, performing nightly on stage as a violinist.

In the past he's been quoted as saying that the best music tells a story, just like a good novel. Did Goldsmiths help to shape this view? "Being a strongly academic music degree, the Goldsmiths course focused upon a lot of 20th century music and I developed a keen appetite for modern symphonies and symphonic writing, as well as concerti. They appeal primarily because of their dynamic and dramatic nature.

"To quote Stanley Glasser: music is the dramatic organisation of sound."

The music for War Horse is available on CD, and the World Premiere of Adrian's War Horse Suite, the headline piece in a programme of works drawn from British theatre and screen, will be performed by the Royal Philharmonic Orchestra at London's Cadogan Hall on 22 June 2010. For tickets please go to www.rpo.co.uk. And for more on Adrian visit **www.adriansutton.com.**

THE LIST: some Goldsmiths alumni musicians	
2005	**Carolina Herrera, Cert Music** Singer-songwriter, originally from Colombia she was discovered by BBC presenter Charlie Gillett whilst busking on the tube. She has performed on stages as varied as WOMAD festival, Queen Elizabeth Hall and Ronnie Scott's.
1996	**James Tomalin, MMus Ethnomusicology** Composer and music producer, in the past ten years he has written music for more than 100 productions for the BBC, ITV and Channel 4.
1996	**Barb Jungr, MMus Ethnomusicology** Singer-songwriter, she is renowned for her unique vocal style based on blues and soul with elements of everything from theatre song to folk singing. She has toured internationally and continues to perform regularly as well as teaching.
1993	**Brian Molko, BA Drama & Theatre Arts** Musician, lead singer of alternative rock band Placebo who have sold over 10 million albums worldwide.
1990	**Erran Baron Cohen, BMus Music** Composer and trumpeter, produced the music for his brother Sacha Baron Cohen's films Borat and Bruno.
1988	**Damon Albarn, Graham Coxon & Alex James** It was whilst at Goldsmiths that three members of Blur met and formed the band. They had great success as part of the Britpop scene but split up in 2003. Last year the band reformed for a reunion gig at the Students' Union to rave reviews.
1982	**Martyn Brabbins, MMus Music** Internationally renowned conductor, currently Principal Guest Conductor of the Royal Flemish Philharmonic.
1979	**Andrew Poppy, BMus Music** Minimalist composer, best known for his albums from the 80's on the ZTT label. Since then he has worked with bands such as Erasure and produced scores for contemporary dance, theatre, film and television.
1977	**John Illsey, BA Sociology** Musician who rose to fame as the bass guitarist with Dire Straits from 1977 – 1995, he is now a solo artist and painter.
1975	**Laurence Juber, BMus Music** Musician and composer, he is a Grammy award winning guitar virtuoso best known for his time as lead guitarist with Paul McCartney's band Wings.
1963	**John Cale, Teacher training and Music** Musician, composer and record producer, he was a founding member of the experimental rock band The Velvet Underground and went on to have a prolific solo career.
1935	**Jack Brymer, Teacher training** A leading international clarinettist, he played with the Royal Philharmonic and London Symphony Orchestra and was awarded an OBE in 1960. He died in 2003 aged 88.

3XFIVE

Five more alumni answering three new questions about favourite tunes, the importance of higher education and peer-group impressions

CHRISTIAN AINLEY

Christian took a PGCE in Science in 2003-04 and is now Head of Critical Thinking at a school in Surrey. His book The Enchanted Amulet (authorHOUSE) was a winner at the US National Best Book Awards 2009. There's more at **www.christianainley.com**.

ANNA WESTLAKE

Actor-musician Anna, a 2002 graduate in Drama & Theatre Arts, is a member of chamber-pop performance orchestra The Irrepressibles who released their debut album Mirror Mirror in January 2010 (**www.annawestlake.com** and **www.theirrepressibles.com**).

What was the soundtrack to your time at the College?

The album for me was *Furious Angels* by Rob Dougan, which features orchestral themes and big beats. He's an Australian who produced The Matrix soundtrack. The album was a reflection of Goldsmiths: a university that brings together the best from the past and present. You've got all these lovely old buildings and great academic heritage but also a very fresh, cosmopolitan feel.

In my first year we danced to 'cheese' every Wednesday (including *Billie Jean* about three times per night) at the Student Union's Club Sandwich. In my second year the soundtrack was Soft Cell's *Tainted Love* mixed with the gospel music that drifted over from the church we lived behind. And third year has to be sitting in our garden in Brockley with The Strokes' *Is This It* blasting out.

How important is it that the Goldsmiths students of tomorrow have an experience as rewarding as you did?

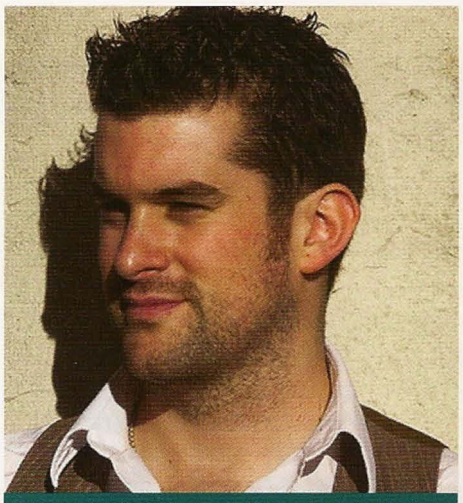
It's vital. I teach at A-level now and they're telling us that grades are obviously important but so is all the other stuff, like getting involved in events and activities at college. In such a competitive market, future employers need something else to be able to choose which graduates they take on. Goldsmiths is a fantastic, accessible place and I was so grateful to study here.

Going to Goldsmiths set me firmly on my path. My tutors and friends got me into such a range of new things: flamenco, yoga, art. Now I'm even learning aerial circus skills! In the creative sector especially, where finding employment can be so tricky, it's important to recognise that, if you are willing to work hard, you can be brave and try new things. The Goldsmiths approach encouraged that.

When you tell people that you studied at Goldsmiths, what kind of reaction do you get?

People know about Goldsmiths – and not just because of the famous art alumni. As a writer I come into contact with other writers, and most know that John Harvey [crime fiction] and Gladys Mitchell [detective novels] went there. It's definitely on the map and people have a great deal of respect for the place.

Very positive. They immediately assume I'm cool, which is of course completely false, but I generally don't bother to correct them!



GARY DAY

Having graduated in Music Workshop Skills in 2009, Gary started up **www.gardenofmusic.net**. The website delivers a range of music workshops in the community, to engage people who have limited access to music making.

Jerry's Breakdown by Jerry Reed and Chet Atkins (a classic country acoustic guitar track). A great way to start your day! There were always a lot of music recitals and workshops taking place. One of my favourites was Hildegard Westerkamp, a German-Canadian composer of electro-acoustic music, presenting one of her compositions, *Into The Labyrinth*. Very thought-provoking.

It's so important that tomorrow's students have the same opportunities. I spent two very happy years studying at Goldsmiths, and two people who were a great inspiration to me were my tutors, Graham Dowdall and Phil Mullen. As a result of their advice, I am now a more professional music leader.

When I tell people that I studied at Goldsmiths, they often remark on how many successful artists have previously graduated from there, and they always have very positive things to say about the College as a whole.

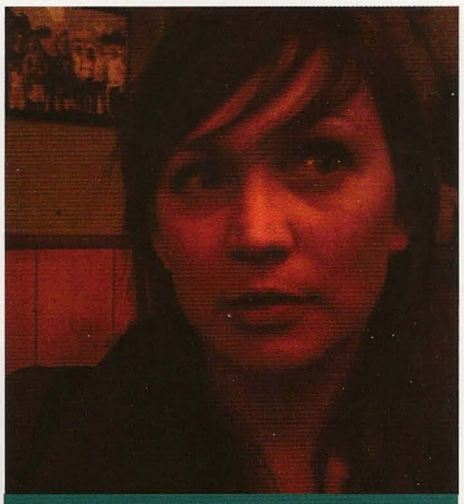
LUCINDA PARR

Music alumna Lucinda is now Senior Departmental Administrator for Educational Studies. Captivated by Russian music, she did her Master's in Historical Musicology where she concentrated upon the scores held in the Prokofiev Archive.

Bitter Sweet Symphony by The Verve and *Tubthumping* by Chumba Wumba. My friends and I never missed a Club Sandwich if we could help it, even if it mean't walking in from Pentland House to save money. I also really loved the Friday 70s and 80s nights – I remember we got rather into tracks like *Video Killed the Radio Star* and *Rasputin* by Boney M at the time.

Nothing beats it. I remember very clearly my first lecture. I walked into the room and Simon McVeigh (now Deputy Warden) was sitting at the piano. During the lecture he played various bits of Mozart and other composers and I recall thinking this is what studying at university is all about – where your lecturers are able to perform their extracts as opposed to resorting to a recording.

People are always very impressed when I say I studied Music at Goldsmiths. I remember my bank manager finding this out during a meeting I had with him and making me sing to him! People all over the world have heard of Goldsmiths. Friends I have in the USA, Australia and Europe all perceive it as one of the places to study in the UK.



NICOLA PROBERT

A 2005 alumna in BA Design, Nicola recently directed a film project that featured Talking Heads artist David Byrne and formed part of the Tate's 'Tateshots' series screened at Tate Modern. More can be found at **www.nicolaprobert.com**.

There were good nights at New Cross Inn. Toy Pirates night was there. We'd go to see bands like The Violets, The Crowd and The Ludes playing the Paradise Bar. Bubblegum Club was a sweaty little basement bar pouring your mixers from two-litre bottles of Tesco's lemonade... I remember the first Klaxons show in Kev's basement in New Cross. That was good fun.

It's key. I had some great tutors. People like Sean Hall (Leader in Contextual Studies, Department of Design), Matt Ward (Programme Leader BA Design) and Terry Rosenberg (Senior Lecturer in Design). Being in that environment and community, you see new ways of approaching things – it was more of a discussion than an instruction, so you can develop your own ideas.

It depends who you're talking to. It's a recognised brand name in the arts. Outside of that world, I'd say people regard it curiosly. My granny seemed to think it was an okay plan when I told her I had a place. The last person I was talking to just asked, "Is it hard to get into Goldsmiths?"

"GOLDSMITHS GAVE ME THE CONFIDENCE TO KEEP ON KEEPING ON"

Reminiscing about College, legendary gigs and magical ferry rides with artist Ray Richardson

Woolwich-born Ray Richardson graduated in Fine Art from Goldsmiths in 1987 and his work is in collections at the National Portrait Gallery, Victoria and Albert Museum and Ashmolean Museum, Oxford. Having worked in Paris, Brussels and Chicago, he's now based in Greenwich.

A SOUTH LONDON BOY AT GOLDSMITHS?
I lived in Kidbrooke – beautiful place – with a 'handsome' cycle up through New Cross and Peckham and over Camberwell Green to paint pictures, but it put hairs on my chest. Fine Art was on the Myatts Fields site and separate from New Cross at that time.

HOW ABOUT THE SOCIAL LIFE?
The Students' Union bar was cheap and you could play pool for nothing because we blocked the pockets with polystyrene cups! I was the organist in a soul/funk/jazz band and we played a gig there one night that tore the place down. The Albany in Deptford was good with The Yow Club. I saw Gil Scott Heron and Curtis Mayfield there. Vic Reeves was good to see at Winston's off Creek Road in Deptford when he was hardly known. There'd be about 15 people there. He compered a 'do' for my football team at The Trafalgar in Greenwich for £100 and all he could drink. We had a result because he'd asked for £200 and all he could drink.

ANYONE WITH WHOM YOU'VE KEPT IN TOUCH?
The artist Peter Kennelly because I identified with his ideas and he knew something about football and plenty about art. I liked Mike Landy, Spike Smith, Derek Mawadoku, Lorraine Devine and a posh girl called Sarah who pulled me up on how to pronounce 'gouache'! Ian Davenport and Damien Hirst were alright, too.

WHAT DID GOLDSMITHS TEACH YOU?
Personally I felt there was a more professional attitude in how to approach your work and ideas than at St Martins where I'd spent a year before. There was a vibe that it was a step on your journey as an artist, and for me it consolidated the thing of having the confidence to keep on keeping on. The tutors didn't try to influence you, but they were very constructive with their opinions.

DO YOU HAVE A FAVOURITE PLACE IN SOUTH EAST LONDON?
I must admit the Thames from Greenwich down to Woolwich has always had a big hold on me, either walking or cycling beside it. When I was a kid I'd go with my cousin and mates over and back on the Woolwich ferry during school holidays, just larking about really. Nowadays I like taking a boat trip along the river with my wife. The views from the top of Point Hill in Greenwich are magic and they give you a sense of London's amazing history. The Valley [home of Charlton Athletic Football Club] has its charms. Deptford Market is a blinding place to be on a sunny day for the people, the food and all the 'rightness' and 'wrongness' in between.

WHAT KIND OF MUSIC REKINDLES THOSE DAYS FOR YOU?
It would really have to be anything funky with a big groove, what I'd call proper 'good times' music. Songs like *I'm Coming* by Bobby Byrd, *All This Love I'm Giving* by Gwen McCrae and *Say It Loud I'm Black And Proud* by James Brown being particular favourites for me back then, with a little pinch of Blue Note thrown in for good measure.

For more information on Ray Richardson visit his website **www.rayrichardson.co.uk.**

LITERARY GOLDSMITHS

Rounding up a raft of fascinating new titles written by College alumni or featuring them, beginning with an inspiring tale of a wartime teacher who briefly joined his evacuee pupils in the West Country

Goldsmiths alumnus Ralph Barnes features prominently in a new book about Jewish schoolchildren evacuated to Cornwall during the Second World War. *From East End to Land's End*, by Susan Soyinka (DB Publishing £19.99), is the heart-warming story of 100 pupils and five teachers – Ralph among them – from London's Jews Free School who were billeted in Mousehole and soon integrated into local life.

Ralph's 'class notes' actually appeared in a previous issue of Goldlink from January 2003, in which he wrote: 'I was a student at Goldsmiths from 1929-31. They were interesting and happy years, and I was successful in getting my colours for soccer from Dr Curzon... My teaching career at the JFS started in August 1931 and I was also sports master'.

Ralph's West Country experience was cut short when he was called up and posted to North Africa with the First Armoured Division. Demobbed after the war, 'I was unable to return to the JFS because it had been bombed and destroyed in 1941'. Instead he taught in North London and eventually retired in 1972.

"Ralph sadly died in 2007 at the age of 97, so I did not get the chance to speak with him," says author Susan, a retired educational psychologist living in Nottingham. "But I did interview his daughter, Pamela Fields, who also features in the book, and some lovely photos and a letter written by him to the College are also included."

LEXICOGRAPHY RULES OK?

Lovers of words and their origins should look no further than the latest offering by Frances 'Fred' McDonald, an English Language & Literature graduate from Goldsmiths (1984) who trained as a lexicographer and has worked upon no fewer than 23 dictionaries. *The Penguin Book of Word Histories* (softback £16.99) was a labour of love for Frances, who hails from Southall near Heathrow and now lives in Abingdon, Oxfordshire. She has also co-written *The Guinness Book of British Place Names*, with Julia Cresswell, and *Questions of English*, with Jeremy Marshall, both published by OUP.

FABIAN'S SOCIETY

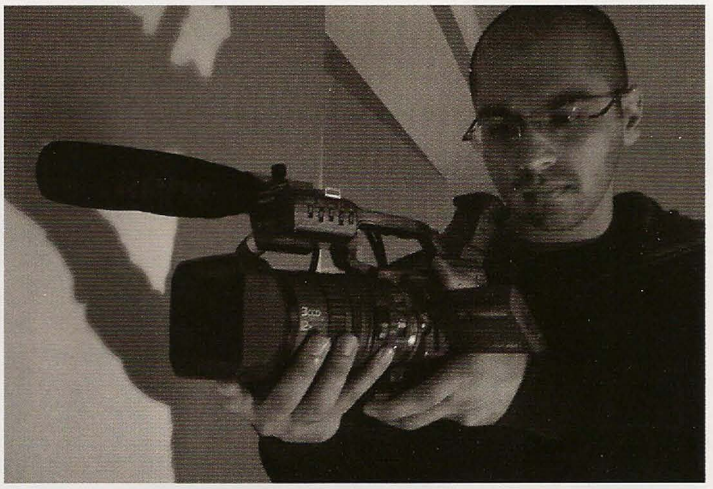
Writer Fabian Acker, who took an MA in Creative & Life Writing at Goldsmiths in 2007, invites fellow alumni to Fringe Report – a meeting of creative minds at the famous Coach & Horses pub in London's Soho. "Every first Monday of the month it's a chance for writers, dramatists, actors, artists and photographers to talk about their work," he says. "We get between 40 and 70 people each time, but if you added all their ages together it still wouldn't come anywhere near mine." Fabian is a sprightly 79, and his play *Ties* is being performed at next year's Brighton Festival. For more about Fringe Report, please email editor@fringereport.com.

GOLDSMITHS IN THE 60S

Look out for a new book about student life at Goldsmiths in the late 1960s. It's based upon a collection of images taken by teaching alumnus David Bracher, with text supplied by English alumna Lizzie Mapson (latterly Deane). More to follow in a forthcoming issue.

LIFE AFTER GOLDSMITHS

Film-making alumni Darren Vitarana and Pujan Mulji studied together, set up business and have since caused an Internet sensation with a highly amusing You Tube movie



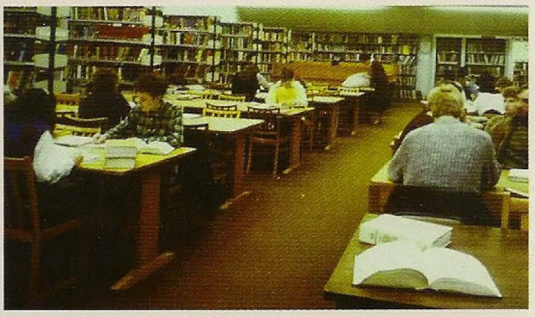
Pujan: "We're both from Harrow and we were actually in the same sixth form, but we were just friends who happened to be on the Media & Communications course at Goldsmiths at the same time. I specialised in animation and Darren's expertise was in documentaries, and we developed a creative partnership inspired by what the College taught us about creative concepts and the technical craft of film making. After graduating in 2005 we set up VMproductions, and our debut documentary entitled *Ehsan Shafiq: Afghan Shaolin* – about a Kung Fu Master from Kabul who came here to rebuild his life – was accepted into the London Independent Film Festival in April 2010. We've also had a massive YouTube hit with *Gap Yah*, a comedy sketch that we co-produced with a theatre group called Unexpected Items. It's had over 1 million hits since we uploaded it in late February and attracted Facebook groups and articles in the national press."

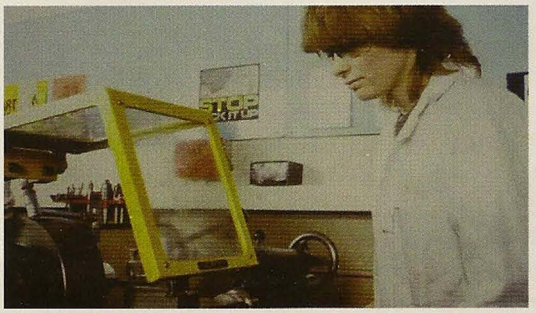
Darren: "At College my specialist subject was TV journalism and documentaries. Associate tutor Tracy Bass led this part of the course and was instrumental in teaching us the skills to construct a documentary – the planning, shooting, changing of focus. It was a true journey of discovery, and we hit the ground running. Originally myself and Pujan shared a common interest and unintentionally followed each other into Goldsmiths. I remember us saying to each other in the second year, 'Let's just do it'. In the third year, we started thinking seriously about setting up a company, and today here we are. The Ehsan Shafiq documentary is a culmination of all the theory and practice that we learned at Goldsmiths."

VMproductions is a video and film production company based in London. For more, go to **www.vmproductions.co.uk**
Gap Yah can be viewed at
www.youtube.com/user/VMproductionsUK

THAT WAS THEN: THROUGH THE COLLEGE ARCHIVES

1985 Here's four pictures from 1985 of the Students' Union Bar (a triumph of coffered concrete, timber planks and beige stool seat covers), Library Reading Room, Electronic Music Studio and Design & Technology Workshop. That year's summer issue of *Smiths News*, the Goldsmiths Students Magazine, carried an advert for the Goldsmiths Tavern and its 'good food, good drink, good company' along with a feature entitled 'Say No to Loans' which listed just why the loans in question were a bad idea.





Giving to Goldsmiths

The purpose of our fundraising is simple - to provide a better College than the state alone could otherwise afford. The number of people who have responded to our fundraising initiatives has been fantastic - an increase from single figures in the previous year to over 500 and counting so far in 2009-10. A full list will be published in the next issue of Goldlink and we are delighted that while the majority are alumni there are also many current and former staff.

MATCHED FUNDING SCHEME

There has never been a better time to give to Goldsmiths because until July 2011 the Government's Matched Funding scheme for higher education adds an extra £1 for every £2 donated, including overseas gifts. And, if you are a UK taxpayer, your gift plus Gift Aid will be matched under the scheme. So a donation of £100 is worth £187 to the College.

SOME WAYS YOU CAN SUPPORT...

Annual Fund - seeking support each and every year to serve students through teaching innovations, extra-curricular activities and bursaries. A regular gift, of whatever amount, will really make a difference.

Library - help us provide a library that is worthy of Goldsmiths. Each of our full-time students borrows on average 83 books a year, whereas in similar universities the average is just 64! We spend well above average on our library, but with your help we could improve it even more by having more copies of books in high demand.

Named Scholarships and Bursaries - helps us provide support direct to students by establishing new annual bursaries of £1,000 or new scholarships of £3,000 per year. Please contact us for more information.

Legacies - the most personal gift of all. If you are considering remembering the College in your will please do not hesitate to get in touch. We can provide further information about the benefits of leaving a legacy, as well as possible next steps when making this most individual of gifts and you will be under no obligation.

If you would like to make a gift please complete the enclosed form. If you have a question, please contact us at alumni@gold.ac.uk or +44 (0)20 7078 5015. Whatever you can give will be very much appreciated by everyone at the College, none more so than the students of today and future years.

IN BRIEF

We are celebrating the 40th anniversary of the Applied Social Sciences course with a conference on Saturday 9 October entitled Community and Youth Work 1970-2010: the Changes & Challenges. It's open to all alumni who trained in Community & Youth Work at Goldsmiths. Contact **g.kantoch@gold.ac.uk.**

Were you at Goldsmiths during 1956-58? Al Barclay is organising a reunion for all alumni who were at Goldsmiths during this time on Saturday 23 October. Please make a note of the date in your diary, if you would like more details please call Al on **01923 677151.**

Obituaries

MALCOLM MCLAREN

Malcolm, who studied at Goldsmiths from 1969 to 1971, was one of the most influential music industry managers of his era and an entrepreneur in the creative industries well before the term was coined. His influence can still be seen in much of popular culture today. *The Guardian* called him 'one of the pivotal if most divisive figures in late 20th century popular culture', while *The Times* declared: 'The sudden arrival of punk, for which McLaren could claim much responsibility, marked a Year Zero for music, fashion and the popular arts'. It was during his time at Goldsmiths that Malcolm met his future partner Vivienne Westwood. He is survived by their son Joseph Corre, founder of the Agent Provocateur brand.

JULIAN BAILEY

David Mason writes: 'Julian was an innovative individual who helped to define life at Goldsmiths in the late 1960s. As graphics designer on *Smith News,* he revolutionised the appearance of the paper, increasing both its circulation and range of content. As a co-founder of *Rocksmith*, he was involved in getting so many great musicians to come to New Cross, including Joe Cocker and Muddy Waters. His 50th birthday party featured The Yardbirds with Julian as guest guitarist. He taught at Timbercroft Primary School in Plumstead for 43 years, turning down headships to stay in the classroom. Julian was a force of nature, irresistible and irrepressible, urging all into action, like a knight in shining armour (although more usually clad in black leather), reminding us that life was for living and doing, no matter how quixotic the crusade. He will be sorely missed by his family (Jeanie, Lucy and Tom) and hundreds of friends'.

CYRIL 'VIC' EYRES

Pat Caplan writes: 'Vic came to Goldsmiths in 1978 to be a technician supervisor in the Audio-Visual Store. He was famous for his charity fund-raising drives and he ran a 'bargain basement' to raise money for impecunious students. He also served as a roving reporter for *Hallmark* and did a lot of voluntary work outside Goldsmiths, including counselling with the Samaritans. Vic retired in 1995 and was given the Kathleen Gurner Award by the Goldsmiths Society in recognition of his exemplary services to education. He is remembered as a one-off, a real character and a very kind and caring human being'.

MALCOLM LAYCOCK

Jazz broadcaster Malcolm, who trained as a teacher at Goldsmiths in the late 1950s, was a much-loved fixture on BBC Radio 2 on Sunday nights and a connoisseur of the big band scene. Born in West Yorkshire in 1938, he gained a scholarship to Bradford Grammar School and, after graduating from Goldsmiths, taught in a number of South London schools before moving into radio. *The Guardian* writes: 'Above all he radiated enthusiasm for the music and its practitioners, acting as president of the Frank Sinatra Society and of Big Bands International, while also taking honorary positions with many other organisations connected with the big band world. To hear him present a recital was always enlightening, each session leavened with humour and anecdotes'.

Goldsmiths
UNIVERSITY OF LONDON